

This past year saw a broadening and deepening of departmental programs.

Active participation by the staff in three major temporary exhibitions, two of which were organized by the department, provided new channels for stimulating teaching and reaching a broader public audience. Supplemental activities--noted below--were integrated with the expanded aspects of the departmental program, uniting areas that had previously existed but which had not been fully utilized. Varied departmental programs opened up challenging new possibilities for museum education; the ongoing activities of the department were maintained.

The total number of adults and young people in our education program was 136,757: an increase over the previous year's record. Decreased enrollment in specific areas such as University courses were related to factors outside the museum. Full participation by the department in temporary exhibitions stimulated the creative atmosphere and the refinement of certain programs.

Young People's Programs

In 1974, because of the fuel shortage, the total number of school children in self-guided and self-conducted classes had fallen to 49,383; in 1975, with

the end of the shortage, enrollment rose to 59,041--almost as high as the 1973 record, before the fuel crisis began. General enrollment in classes remained relatively stable, which made possible the initiation of new programs under the guidance of James A. Birch. Special projects continued to attract local funding, especially from the Ohio Arts Council and the George Gund Foundation. A small pilot project was also begun with the Cleveland Public Schools organized and taught by John Moore, which expanded on the continuing relationship the department has had with the Cleveland Public School System.

The East Cleveland Project, supervised by William Ruffer and Anne Chadbourne, was modified in the latter part of the year. New general topics were initiated by the teaching staff in order to resolve scheduling difficulties within the community and to permit more flexibility. Constant coordination with school teachers was also maintained permitting an easy transition from the earlier specialized faculty system developed in 1974. The use of volunteers strengthened the East Cleveland Project.

High School Programs

Under the active guidance of Celeste Adams, high school programs continued to mature. During the Spring term Ms. Adams taught the second part of the

year-long Advanced Placement course for high school students; the survey covered material from the Renaissance to the Contemporary period. In May, the fifteen students who elected to take the Advanced Placement examination given by the Educational Testing Service, Princeton, were tested at the Museum, which had been appointed a regional center. The examination results showed the Cleveland students ranking well on a national scale; over 33% scored a five, the highest grade. In the fall a questionnaire sent to each Advanced Placement student requested information on the granting of college credit. Eight of the eleven students scoring 3 or higher received credit from the college of their choice; the other three were exempt from taking the freshman art history survey. In the fall a second year of the Advanced Placement program was begun, with twenty-seven students from eight area high school or private institutions.

In February, independent projects were initiated with local high schools; two students completed studio art projects in the galleries. In May, six area students worked on study programs and all received high school credit.

Celeste Adams was named a reader for the Advanced Placement examination, in June, in recognition of her dedicated pioneer work in this museum program.

The Joint Program with The CWRU Art Department

These courses were given by members of the curatorial staff:

Spring Semester 1975

ARTH 310/410 History of Japanese Painting--Lee

ARTH 379/479 Dadaism and Surrealism--Henning

ARTH 497 The Museum and the Community: Internship--Weisberg and others

ARTH 570 Problems in Nineteenth-Century Art: Japonisme--Weisberg

ARTH 593 Introduction to The Cleveland Museum of Art--Talbot

ARTH 610 Cleveland Art Museum Internship--Lee

Fall Semester 1975

ARTH 318/418 History of Egyptian Painting--Cooney

ARTH 395/495 The Philosophy and Research Methods of Art Historians--Weisberg

and others

ARTH 610 Cleveland Museum of Art Internship--Czuma, Ho

The Art Museum Studies program, initiated in 1972, began to mature. Carol

Clark continued work on her dissertation project as did Henry Kleinhenz for

the Oriental department. The two new candidates in Oriental art, Linda Leach

and Hou Mei Sung, continued their studies and began dissertation research.

Students devoted their time to preparation for the Ph.D. examination, and to completion of papers for publication.

The Curator worked closely with members of the Art Department to develop a proposal for a CWRU supplementary grant in support of a year-long sculpture program. Funded by the University to begin in the Spring, the grant provided for sculptors, critics, art historians, and a Visiting Professor to come to CWRU and the museum during 1975. H.W. Janson accepted an invitation to teach in the joint program as Visiting Professor. Dr. Janson taught two University courses: "Renaissance and Baroque Sculpture" (ARTH 355) and "Problems in Nineteenth-Century Sculpture" (ARTH 580). The latter culminated in an exhibition, "Aspects of Nineteenth-Century Sculpture," which opened in the Education Gallery in December. A catalogue was published, prepared by the students in the course under the guidance of the Education department. A comprehensive sculpture exhibition, "Traditions and Revisions: Themes from the History of Sculpture" (described below) was also part of this year-long effort.

Continuing Education

In 1975, twenty-nine courses were offered; the total attendance was 4,020.

The decrease from last year's attendance figure of 4,969 can be explained by

the fact that members' courses were more intensified, and open to limited enrollment. Staff lecturers, interested in experimenting with tutorial instruction, developed more intimate classroom atmospheres. The courses with heaviest enrollments were those related to special exhibitions: "From Japonisme to Impressions" and "Four Evenings with H.W. Janson."

A strong effort was made once again to work with area teachers. With support from a grant from the National Endowment for the Humanities, this department offered a Teacher Training Institute. While we anticipated a response from teachers in a four-state region, the eleven humanities teachers from Northeastern Ohio who did attend profited from the seminar environment. The Institute was expanded to 30 continuous sessions, and the class met five days a week over a three-week period. Jay Gates gave a survey of art history from Egypt to the present day. Afternoon sessions devoted to problems of classroom application were organized by Dorothy McIntyre, Chairman of the Department of Social Studies, Orange High School, Pepper Pike. Each class member was required to prepare a lesson plan examining works of art, to give a gallery talk, and to take a final examination.

In July, for the second consecutive year, Wednesday Evening Summer Festivals included music recitals, films, lectures, and studio workshops--all preceded by optional box dinners. Attendance was up dramatically from 1974; the two lectures linked to the "Japonisme" exhibition and the film series drew appreciative audiences.

During the first five months of 1975 the Museum continued its monthly television series with WVIZ-TV. Galleries, hosted by Jay Gates, dealt with the Museum's collections and included programs on: Chinese Landscape Painting; The Medieval Craftsman; Pablo Picasso; The Year in Review; and Cleveland's Architectural Monuments: A Case for Preservation. The series was made available, free of charge, to interested secondary schools in Northeastern Ohio; in August the entire series (which included 1974) was rebroadcast on a weekly basis. Many other museums were interested in the programs; a segment was shown at the national convention of the American Association of Museums in Los Angeles in June; and in December, the Cable Arts Foundation aired the series in New York.

Didactic Temporary Exhibitions

The department was engaged in the preparation of two extensive exhibitions during 1975. The first, "Japonisme: Japanese Influence on French Art 1854-

1910," was supported by grants from the National Endowment for the Arts and the National Endowment for the Humanities. Organized by the Curator in collaboration with art historians and museum personnel from Rutgers University and the Walters Art Gallery, Baltimore, the show opened at the Museum in July, after which it travelled to other locations. Using prints, decorative arts, and paintings from international collections, the exhibition convincingly demonstrated Japan's pivotal role in transforming the arts and taste of France during the latter decades of the nineteenth century. A free, 24-page, illustrated brochure was distributed at the show written by Helen O. Borowitz and designed by Janet Mack after S. Bing's Le Japon Artistique (1890), the brochure enhanced the viewers' understanding of the material on exhibit. The show met with an enthusiastic response; Japonisme was extensively reviewed in the press, including Museum News and The New York Times, and in such scholarly publications as Gazette des Beaux-Arts and Apollo. The exhibition catalogue has elicited continuing interest from scholars, collectors, museum curators, and the public. Japonisme has been requested for exhibition in Japan in 1977.

The second exhibition designed for instructive purposes was "Traditions and Revisions: Themes from the History of Sculpture." Drawn from the museum's

permanent collection, the show regrouped sculpture according to timeless themes so that a viewer could have a better idea of the purposes of sculpture through the ages. H.W. Janson and the Curator prepared the catalogue for the show, which opened in September.

The department also assisted in preparing educational materials for "The European Vision of America," the Museum's Bicentennial exhibition which opened at the National Gallery of Art in Washington, D.C. in December. Helen O. Borowitz wrote a 48-page, illustrated brochure, "The European Vision of America: Notes on the Exhibition" which was distributed free to viewers in Washington.

Educational Exhibits and Audio-Visual Programs

Six exhibitions were installed on the classroom level to supplement activities and exhibitions elsewhere in the Museum. Prints of the Impressionists, for example, was prepared by the Curator and Janet Mack to coincide with the Junior Council Lecture Series on Impressionism; American Japonism, designed by Andrew Chakalis with the assistance of Carol Clark, emphasized the impact of Japan on the United States. Aspects of Nineteenth-Century Sculpture, designed by Andrew Chakalis, crystallized the sculpture program with CWRU by involving Dr. Janson's

students in the installation and thus training them in the techniques of museum exhibition. The catalogues for these exhibitions, designed by Janet Mack and Elisabet Harter, gave students a permanent record of the professional presentation of their material for a museum audience.

Fourteen new audio-visual programs were developed by Frederick Janesch, under Janet Mack's supervision. These included eight tapes for Japonisme: "Japonisme: 1854-1910" by Gabriel P. Weisberg; "American Japonism--Mrs. Butterfly" by Helen O. Borowitz; "Japonisme" by Janet Mack; "Hokusai" by Sherman E. Lee; "Influences of the Far East in French Music" by A. Beverly Barksdale; "Chinoiserie" by Ursula Korneitchouk; "Japonisme and the English Arts and Crafts Movement" by David Whipple; and "Japonisme and the Circle of the Chat Noir" by Karen Smith. (Whipple and Smith are students in the joint art history program with CWRU.)

Other tapes included "Edward Henning: Collecting Modern Art" by Jay Hoffman; "Masks" by Gerald Karlovec; and the "City of Augsburg" by Ann T. Lurie, which accompanied the Johann Liss exhibition. A selection of the tapes for "Japonisme" was put into special form for travelling with the exhibition--the first use of audio-visual material outside the Museum.

Films and Public Lectures

Edward B. Henning, Curator of Modern Art, continued to organize the adult film program. The series was devoted to a selection of film classics: in the summer, The Day of the Movie Star--films of the thirties; and in the fall, selections from Bunuel, Bergman, and Malle.

Thirteen public lectures offered during the year included: George Levitine on Falconet; Richard Pommer on the Rise of the Apartment House; Sir Francis Watson on Art Collecting in Eighteenth-Century Paris; Charles Rhyne on Constable and Turner; Elizabeth Aslin on Japonisme in England; Charles H.F. Avery on Italian Bronzes; Ruth Butler on François Rude; Charles D. Cuttler on Bosch; and Rüdiger Klessman on Johann Liss.

Extensions Division

Throughout 1975 steps were taken under Janet Mack's guidance to initiate programs that would utilize the unique features of the Extensions Division. The Division continued to design and install exhibitions in schools and libraries; it also began to eliminate sites where full use of the educational display was not being made. By the end of the year exhibits (which were changed every six weeks) had been placed in 95 schools and libraries.

Exhibitions were also prepared for the Lakewood and Karamu galleries; the final exhibition at the Cleveland Public Library was held in August. Designed for the satellite galleries were "East and West" (at Lakewood) organized by Elisabet Harter to coincide with Japonisme; and "Fantasy--Vision and Imagination" for Karamu. A special exhibition case for Japonisme, in conjunction with the Cleveland Institute of Music, was installed at the Cleveland Hopkins International Airport.

Students also were welcomed for periodical internships. Two students from the high school program worked in the department during May; in the fall semester CWRU's art teacher training program had two class meetings with Janet Mack. Plans were formulated for a special apprenticeship program with Oberlin students in 1976.

An innovative way to broaden the extensions exhibition program for the community was developed by Andrew Chakalis. His portable modular unit, designed for use with a precise exhibition plan, was shown at the Mayfield Regional Library and the Lee Road Library.

Twenty-nine objects, received as gifts from ten donors, added immeasurably to the substance of the Extensions' collections.

Throughout the year the Curator continued a busy schedule of lectures, writing for publication, and conference presentations. In April he delivered a paper at the Midwest Art History Society meeting in Minneapolis: "On the Evolution of Museum Education Programs and the Maintenance of Professional Standards"; in the fall he discussed the French realist painter François Bonvin at the Mid-America College Art Conference at the University of Missouri. He was invited in March to lecture at the University of Maryland on "The Meaning of Fantin-Latour's 'Studio in the Batignolles'"; and he lectured at the Rutgers University Art Gallery and at Miami University, Oxford, Ohio.

Beginning in 1975, the Curator was appointed Chief Reader for the Advanced Placement Program in Art History. In mid-December he brought to France his completed manuscript for a book on François Bonvin, to be published by Editions Geoffroy-Déchaume, Paris, as part of a series on nineteenth-century French realist/naturalist painters.

New staff members were added during the year. Helen O. Borowitz became a full-time staff lecturer in January. In June Ronnie Zakon was appointed a staff lecturer; and in September Gerald Karlovec and Marjorie Williams came as new staff lecturers. In January Patty Olds resigned as assistant to Bernice

Spink; Ellen Davey filled this position from March until August; and Joyce Sparbeck replaced her in August.

Gabriel P. Weisberg, Curator

Departmental Publications

Celeste Adams, Jay Gates, Gabriel P. Weisberg, "The Art Museum and the High

School, The Advanced Placement Approach to the History of

Art," Art Journal, Fall 1975, vol. xxxv/1, pp. 33-36.

Helen Osterman Borowitz, "The Paint Beneath the Prose: Ford Maddox Ford's

Pre-Raphaelite Ancestry," Modern Fiction Studies, XXI

(Winter, 1975), pp. 483-498.

Jay Gates, "TV From the Gallery," Museum News, November/December, 1975,

vol. 54, no. 2, pp. 48-50.

Gabriel P. Weisberg, "The Meticulous Romanticism of Charles Meryon," Art News,

April, 1975, pp. 54-55.

_____, "Japonisme: East-West Renaissance," Orientations, vol. 6,

no. 5, May 1975, pp. 43-52.

_____, "On the Importance of Museum Education," Gazette des Beaux-

Arts, May-June, 1975 (La Chronique des Arts), pp. 1-3.

_____, "Japonisme," Art and Artists, September, 1975, vol. 10,

number 6, pp. 22-25.

_____, "Les Albums Ukiyo-e de Camille Moreau: Sources nouvelles

pour le 'Japonisme,'" Nouvelle de l'estampe, no. 23,

September-October, 1975, pp. 18-21.

_____, Review of "L'Eau-forte de peintre au dix-neuvième siècle:

La Société des Aquafortistes (1862-1867)" by Janine

Bailly-Herzberg in Art Journal XXXIV/4 1975, pp. 382-384.

_____, Review of "The Great Wave: The Influence of Japanese Wood-

cuts on French Prints," by Colta Feller Ives in Art Journal,

XXXV/I, Fall, 1975, pp. 62-64.

GIFTS

75.1003 HORSES IN A LANDSCAPE, ink, transparent water color on paper, William Sommer, American, 1867-1950 (Bequest of Margaret A. Coe).

75.1004 AFFINITY WITH LOCAL GROUP XIII, 1974, acrylic, polycarbonate, Frank Bunts, American (Mrs. Alexander T. Bunts).

75.1007 QUILT, cotton, America, late 19th c. (James A. Birch).

75.1012 RUBBING FROM THE ISE SHRINE, JAPAN, 20th century; 75.1013 EMBROIDERED COAT, Iran, 20th c. (Moselle Taylor Meals).

75.1015 COVERLET, crocheted, ca. 1932, Sarah Himmelreich Birch, American (Dr. James B. Birch). 75.1016 QUILT, cotton, late 19th c., Elizabeth Slear Himmelreich, American (Dr. James B. Birch and James A. Birch in Memory of Dr. and Mrs. Thomas Bruce Birch).

75.1017 PREPARING KAWA-FIJI, woodcut, Jean Charlot, French, b. 1898 (Edward B. Henning).

75.1018 LADY'S ROBE IN MANCHU STYLE, embroidered, China, early 20th c. (Dr. and Mrs. Arthur J. Newman).

75.1021-.1024 DUNBERRY DEACON and WROXTOR DOWN, etchings, E. Bourerie Hoyton; ILLUSTRATION FROM A PRINTED BOOK, woodcut, 15th c. (?); WILLIAM SHARP (FIONA MACLEOD), etching, William Strang (Moselle Taylor Meals).

75.1025-.1027 Three Japanese woodblock prints: AN INTERIOR, COUNTRY INN, Hiroshige, 1797-1858; LADY FLUTIST AND GUESTS, Toyokuni, 1785-1820; ENJOYING THE COAST VIEW AND CHERRY BLOSSOMS, Hiroshige, 1797-1858 (Mrs. William F. Kirsch).

75.1028 VASE WITH LINER, ivory, tin, Kosai, Japanese, 19th c. (Linda Robb).

15759/284-287 DEDHAM POTTERY, 4 plates, one Fruit, one Azalea and two Rabbit patterns, ca. 1930, Massachusetts (Mrs. Edd A. Ruggles).

15944/4 SILK-FOLD DYED, June Bonner, American, 20th c. (June Bonner).

15981/8-14,19 Six lithographs: PRINTEMPS PRÉCOCE, Alfred Manessier;
STILL LIFE WITH REPRODUCTION, 1975, Catherine Murphy; CHRISTMAS BIRD, 1973,
Enrique Castro-Cid; RECLINING FIGURE, Henry Moore, English, b. Castleford 1898;
UNTITLED, Ettore Colla; UNTITLED, Zao Wou-Ki, Chinese, b. Pekin 1921;
UNTITLED, embossed intaglio, Horst Antes, German, b. 1936; MORKETIDEN, serigraph,
1972, Adja Yunkers, American, b. Lativa 1900 (Anonymous Gift).
16093/3 UNTITLED, blockprint, Theresa Sherman, American, 20th c. (James A. Birch)
16167/1 BLOCK FOR PRINTING TEXTILES, wood, America, 20th c. (Rose Weizman).

PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

75.1000 RIVER BLUFF, HURON (Notebook sketch), ink and transparent watercolor on paper, Frank N. Wilcox, American, Cleveland, 1887-1964; 75.1005 ROUNDED FORM #2, stoneware, glazed, Suzanne Gilbert, American, Cleveland, 20th c.

75.1006,a BOX WITH LID, walnut, ebony, Joseph Wooddell, American, Cleveland, 20th c. 75.1008-1011 African objects: RING, Dogon Tribe; RING, Senufo Tribe; GOLD WEIGHT, Boule Tribe; WEDDING BASKET, Lobi Tribe. 75.1014 YAM MASK, basketry, Melanesia; 75.1019-1020 GOD'S MAN, 1929 and WILD PILGRIMAGE, 1931, wood engravings, Lynd Ward, American.

16149/2 BASKET, reeds, grasses, coiled, Africa, Botswana, Okavango River Area; 16169/1-3 COMPLEMENTARY TARGET, I; II; III, 1975, blockprints, Lawrence A. Walker, American.

GALLERY GROUP

75.1001-1002 SHALLOW, FOOTED BOWL, 1963 and CONE 15 BOWL, 1961, stoneware, thrown, glazed, Charles Lakofsky, American, Cleveland.

SUNDRY PURCHASE

16201/1 PLANT MOTIF, crewel embroidery, Hermine Altmann, American, b. Hungary, reproduction of early 1700 bed curtain design.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: Celeste Adams, Assistant Curator
SUBJECT: Annual Report, 1975

The following report describes high school programs during 1975.

Please note that an appendix follows the report.

Respectfully submitted,



Celeste Adams
Assistant Curator
Department of Art History and Education

REPORT ON HIGH SCHOOL PROGRAMS, 1975

Advanced Placement Art History

I. Twenty students continued the second semester of Advanced Placement Art History. In addition to the Janson text, students read Anthony Blunt, Artistic Theory in Italy; Kenneth Clark, Landscape into Art; and Clement Greenberg, Art and Culture. Though Walter Friedlander's David to Delacroix was in the curriculum (appended #1), it was omitted because of the already heavy reading load. A reserve shelf was set up in the Museum library for student reference (appended #2). Second semester lectures covered material from the Renaissance to Contemporary. Recitations included gallery sessions, a meeting at the Dali Museum, a visit to the Department of Prints and Drawings, and two film showings, Jean Renoir's Day in the Country, and Emile deAntonio's Painters Painting. Final grades were sent to the schools at the close of the lecture term. Grade distribution follows:

8 - A
6 - A-
1 - B+
1 - B
1 - C
3 - Pass

Beginning April 29, the fifteen students who selected to take the Advanced Placement examination met for six review sessions. On Friday morning May 16, the AP examination was given in classroom H&I of The Cleveland Museum of Art (student list appended #3). Jay Gates, Assistant Curator, and Bernice Spink, Administrative Secretary, proctored the exam.

Examination results follow:

6 students - grade 5 - West Geauga, Shaker Heights, Laurel, Orange

7 students - grade 3 - University, Hathaway Brown, Shaker, Hawken, Beaumont

1 student - grade 2 - Beaumont

1 student - grade 1 - Beachwood

One student scored in the first ten nationally. Over 33% of the Cleveland Museum students scored a five. Nationally approximately 12% receive a grade of five.

During December 1975, students were sent an offprint of the Fall Art Journal article describing the AP pilot year program at Cleveland. A questionnaire included in the mailing asked whether college credit has been received. The results follow:

AP grade 5	Johns Hopkins	credit granted
AP grade 5	Vassar	credit granted
AP grade 5	New York U.	credit granted
AP grade 5	Middlebury	credit granted
AP grade 5	U. of Michigan	credit granted
AP grade 5	Sarah Lawrence	no credit (survey course not required)
AP grade 3	Yale	credit granted
AP grade 3	Indiana U.	no credit, exempt from survey
AP grade 3	U. of Cincinnati	credit granted
AP grade 3	U. of Arizona	credit granted
AP grade 3	John Carroll	credit granted
AP grade 3	Wheaton College	no credit, exempt from survey
AP grade 3	not enrolled in college	
AP grade 2	Cleveland State	no credit
AP grade 1	Louisville School of Art	no credit

II. Application flyers were sent to area high schools for application to the Fall 1976 course. Twenty-seven students were accepted (list appended #4). Twenty girls and seven boys enrolled. Eight students were from private schools, eighteen from public schools, and one from an inner city school. School listing follows:

Shaker Heights High School	15 students
Willoughby South High School	1
Cleveland Heights High School	1
John Marshall High School	1

Bratenahl High School	1 student
Laurel High School	2
Hawken Upper School	5
St. Ignatius High School	1

Transcripts were requested and students were required to have a B average at their high school. All students were seniors with the exception of one junior from Willoughby South High School.

During the fall term, lectures covered material from Ancient Egypt to the Early Renaissance (curriculum appended #5). Recitation sessions included gallery meetings, an architectural tour of Cleveland, the film Nubia '64, and a session with Mr. Hollendonner, Museum restorer. A reserve shelf was set up for student reference (list appended #6). Students wrote two papers, took a quiz, midterm, and final exam on December 16. Fall semester grades were forwarded to the schools as follows:

4 students	A
6 students	A-
6 students	B+
3 students	B
4 students	B-

Three students did not complete the fall semester. Robert Kleinhenz of St. Ignatius could not ^{keep} ~~keep~~ with the work load in addition to his regular school classes. Scott Landis of Bratenahl could not continue because of health problems, and Scott Sancetta of Hawken was accepted for the winter term at Oberlin College.

At the last lecture session of the fall term, H. W. Janson, in residence at Case Western Reserve University and the Museum, appeared to answer student questions and autograph text books.

III. Expenses for Spring 1975 semester:

(\$500.00 account total for student application fees, \$52.00 spent for film rental fall semester.)

AP account balance, January 1975	\$448.00
film: <u>Day in the Country</u>	- 35.00
film: <u>Painters Painting</u>	-130.00
exam review materials from Princeton	- 27.00
plastic covers for slides submitted with projects-	10.00
class luncheon following the AP exam	<u>- 72.96</u>
AP account balance, June 1975 (absorbed into department budget)	\$173.04

AP account total for student application fees	
Fall, 1975	\$675.00
film: <u>Nubia '64</u>	<u>-55.00</u>
AP account balance, December 1975	\$620.00

Advanced Placement Art History--Spring 1975

Tues. - Jan. 14 The Renaissance: Alberti and Leonardo

Reading: Janson, pp. 329-357
 Blunt, Artistic Theory in Italy.

Sat. - Jan. 18 Renaissance Painting Gallery

Tues. - Jan. 21 Michelangelo and the High Renaissance

Reading: Janson, pp. 357-374

Sat. - Jan. 25 Double session: Restoration, Department of Prints and Drawings.

Tues. - Jan. 28 Mannerism: The Stylish Style

Reading: Janson, pp. 374-404

Sat. - Feb. 1 Venetian Painting Gallery

Tues. - Feb. 4 Baroque Architecture

Reading: Janson, pp. 405-420

Sat. - Feb. 8 Italian Baroque Painting Galleries

Tues. - Feb. 11 Baroque Style in the North

Reading: Janson, pp. 421-433
 Clark, Landscape into Art.

Sat. - Feb. 15 Flemish and Dutch Painting Galleries

Tues. - Feb. 18 French Art under the Louis's

Reading: Janson, pp. 434-452

Sat. - Feb. 22 French Decorative Arts Galleries

Tues. - Feb. 25 Neoclassicism and Romanticism

Reading: Janson, pp. 453-488
 Friedlander, David to Delacroix.

Sat. - March 1 19th Century Painting Galleries

Tues. - March 4 The Realists

Reading: Janson, pp. 488-504

Sat. - March 8 Impressionist Painting Gallery

Tues. - March 11 Impressionism

Sat. - March 15 Film: Picnic on the Grass, written and directed by Jean Renoir, 1959.

Tues. - March 18 Post-Impressionism

Reading: Janson, pp. 505-509

Sat. - March 22 Post-Impressionist Gallery

Tues. - March 25 through Sat. - April 5 - Spring holiday

Tues. - April 8 20th Century Painting and Sculpture

Reading: Janson, pp. 220-252

Sat. - April 12 Modern Galleries

Greenberg, Art and Culture

Tues. - April 15 20th Century Architecture: The Emerging Face of Urban America

Reading: Janson, pp. 552-568

Sat. - April 19 Architectural tour of Cleveland

Tues. - April 22 American Art after 1950

Sat. - April 26 Film, Painters Painting directed by Emile deAntonio (Conversations with New York Painters 1940-70)

Tues. - April 29 Review

Tues. - May 6 Review

Tues. - May 13 Review

Fri. - May 16 AP Examination

RESERVE SHELF

Cleveland Museum Library

One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gardner, Helen. ART THROUGH THE AGES, rev. ed., 1970, Harcourt, Brace, New York.

Gombrich, E.H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Clark, Kenneth. CIVILIZATION, Harper & Row Publishers, New York.

Robb, David J. and Garrison, J.J. ART IN THE WESTERN WORLD, Harper & Bros., New York.

One-volume histories of art consisting of illustrations only:

Janson, H.W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Additional:

Pierce, J. FROM ABACUS TO ZEUS, Prentice-Hall, Englewood Cliffs, N.J.

Gombrich, E.H. ART AND ILLUSION, Princeton.

Hauser, Arnold. SOCIAL HISTORY OF ART, Vol. 1 & 2 only, Vintage.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, Anchor.

Richter, Gisela. A HANDBOOK OF GREEK ART, Phaedan.

Male, Emile. THE GOTHIC IMAGE, Harper & Bros.

Bowra, C.M. THE GREEK EXPERIENCE, World Publishing Co.

Boardman, John. GREEK ART, Praeger.

9/11/74/j11

Advanced Placement Art History--Fall 1975

Weekly lectures will be held Tuesday at 3:00 p.m. in the Museum Lecture Hall. Saturday recitations will meet in the galleries indicated by date.

Tues. - Sept. 23	Introduction	Reading: Janson, pp. 9-17 Taylor, <u>Learning to Look</u>
Sat. - Sept. 27	Sculpture Exhibition	
Tues. - Sept. 30	Egypt: The Language of Forms	Reading: Janson, pp. 33-49
Sat. - Oct. 4	Egyptian Galleries	
Tues. - Oct. 7	The Genesis of a Greek Style	Reading: Janson, pp. 50-75
Sat. - Oct. 11	Film: Nubia 64	
Tues. - Oct. 14	The Excellent Moment: Greek Art of the Classical Period	Reading: Janson, pp. 76-113
Sat. - Oct. 18	Near Eastern and Greek Galleries	
Tues. - Oct. 21	Alexander to Augustus: Hellenistic and Roman Art	Reading: Janson, pp. 113-156
Sat. - Oct. 25	Roman and Early Christian Galleries	
Tues. - Oct. 28	Classical Forms in a Christian Context: Early Christian and Byzantine Style	Reading: Janson, pp. 157-183
Sat. - Nov. 1	Museum Restoration Department-- Mr. Hollendonner, Museum Conservator	
Tues. - Nov. 4	Mid-term Examination	
Sat. - Nov. 8	Medieval Treasure Room	
Tues. - Nov. 11	Problems in Architecture I: Basilica to Abbey Church	Reading: Janson, pp. 195-229 Panofsky, <u>Gothic Architecture and Scholasticism</u>
*Sat. - Nov. 15	Problems in Architecture II: The Romanesque Solution	

*Lecture on this Saturday.

Tues. - Nov. 18	Problems in Architecture III: The Gothic Proposal	Reading: Janson, pp. 229-265
Sat. - Nov. 22	Problems in Architecture IV: Visits to area architectural works	
Tues. - Nov. 25	Gothic Painting: Medium and Technique	Reading: Janson, pp. 265-282
Sat. - Nov. 29	Thanksgiving holiday--no session	
Tues. - Dec. 2	The Mirror of Reality: Renaissance Painting of the North	Reading: Janson, pp. 283-304
Sat. - Dec. 6	Northern Painting Gallery	
Tues. - Dec. 9	Civic Pride and Patronage: Florence 1400-1450	Reading: Janson, pp. 305-329
Sat. - Dec. 13	Final Examination	

1974-1975

Advanced Placement Art History Reserve Shelf--Second Semester

#6

Cleveland Museum Library

One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gardner, Helen. ART THROUGH THE AGES, rev. ed., 1970, Harcourt, Brace, New York.

Gombrich, E.H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Clark, Kenneth. CIVILIZATION, Harper and Row Publishers, New York.

Robb, David J. and Garrison, J.J. ART IN THE WESTERN WORLD, Harper & Bros., New York.

One-volume histories of art consisting of illustrations only:

Janson, H. W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Additional:

Gombrich, E.H. ART AND ILLUSION, Princeton.

Hauser, Arnold. SOCIAL HISTORY OF ART, Vol. 3 and 4 only.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, Anchor, Vol. 11.

Clark, Kenneth. LANDSCAPE INTO ART. Beacon Press.

Greenberg, Clement. ART AND CULTURE, Beacon Press.

Friedlander, Walter, DAVID TO DELACROIX, Harvard University Press.

Giorgio, Vasari. LIVES OF THE ARTISTS, Simon and Schuster

Read, Herbert. A CONCISE HISTORY OF MODERN PAINTING, Praeger.

Canaday, John. MAINSTREAMS OF MODERN ART.

Required Reading for Advanced Placement Art History Course

Fall 1975 - Spring 1976

Text for course:

H. W. Janson, The History of Art, Abrams, Inc., New York

Paperback reading for fall semeters:

1. Joshua C. Taylor, Learning to Look, University of Chicago Press, 1957.
2. Erwin Panofsky, Gothic Architecture and Scholasticism, Meridian Books, 1957.
3. Anthony Blunt, Artistic Theory in Italy, Oxford Paperbacks, 1940.

Paperback reading for spring semester:

1. Linda Nochlin, Realism and Tradition in Art, Prentice-Hall, Inc. 1848-1900.
2. R.H. Wilenski, The Meaning of Modern Sculpture, Beacon Press, 1932.

Note: All texts will be available for purchase at the Museum sales desk from June through September.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: Jay Gates, Assistant Curator

Subject: Annual Report, 1975

The following report describes in brief our continuing education program, including courses for adults, teacher training, Wednesday evening festivals and the Museum's television program Galleries.

Courses for Adults

During 1975 a total of 29 courses were offered in our program of continuing education with a total enrollment of 967. This figure is down 66 from 1974. There is one clear reason, I believe, for this lower figure. First, last year we offered twelve courses with limited enrollments as opposed to five the year before. In most cases the courses with limited enrollments were studio oriented and had to be kept small so that each student could receive private instruction from the teacher. In other courses enrollment was limited by certain extenuating circumstances ie.

Mrs. Meyers Gallery to Gallery courses for mothers of children in Summer classes due to the size of many galleries, and my own Behind the Scenes due to the number of people allowed at one time in storage and conservation. In any case, these smaller courses do allow for a more intimate classroom atmosphere.

Again this year, the response from non-members to our courses has been disappointing, even though we continued to offer courses on Saturdays and Wednesday evenings.

A list of 1975 courses, enrollment figures and instructors follows:

Courses and Enrollments

Early Italian Painting	25	Gates
Chinese Archaeology	34	How
Louise Nevelson, Barbara Hepworth and Lee Bonticon	12	Ruffer
Printmaking for the Family	23	Hoffman
I Can't Even Draw a Straight Line	20	Karlovec

Drawing for the Casual Observer	20	Moore
Primitive Sculpture	8	Meyers
Jade of China	41	How
Materials and Techniques of the Artist	17	Ruffer
Venice: Painting, Architecture and Trattorias	80	Linsey
Van Gogh, Gauguin, Cézanne	47	Gates
Prints and the Pauper	32	Adams
The 56th May Show	15	Ruffer
Architecture of the Islamic World	23	Kathman
Landscape Painting: A Studio Approach	30	Hoffman
Gallery to Gallery	32	Meyers
From Japonisme to Impressionism	75	Borowitz
Avery Rothko and Schueler	22	Birch
Festival Workshops	140	Karlovec
Behind the Scenes	20	Gates
Creative Drawing	21	Moore
For Evenings with H. W. Janson	93	Janson
Warp and Woof	21	Kathman
Buddhist Art of India	24	DeOreo
The Sculptured Word	66	Borowitz
Varieties of Abstract Art	35	Hoffman
Water-color Painting Since 1960	20	Ruffer
Post-Impressionism	51	Weisberg
The Artist Looks Back	10	Zakon
Total Enrollment:		967

Summer Institute in Art History for Teachers of Humanities

Supported by a grant from the National Endowment for the Humanities totaling \$9,382.07, the Museum offered a teacher training institute for high school teachers of humanities. Following the 1974 institute which attracted mostly studio art teachers, it was decided that the most effective way of altering the school curriculum in favor of an historical approach to art was to attract teachers from several different areas (history, languages, music, theatre, literature) whose training prepared them for such an approach.

Although we anticipated a large response from teachers in the four state area to whom we sent flyers (Ohio, Michigan, Pennsylvania, and New York) the institute consisted of eleven teachers from Northeastern Ohio. In my opinion, the small seminar-like quality of the institute was one of its great advantages.

The 1975 Institute was expanded to include 30 sessions, two and one half hours in length, meeting five days a week for three weeks. In this time the teachers were exposed to a concentrated survey of the history of art in the West from Egypt to the present. Approximately one third of the time was given over to problems of classroom application. These sessions were organized and presided over by Dorothy McIntyre, Chairman, Department of Social Studies, Orange Board of Education. Each teacher was required to prepare a lesson plan involving works of art, a gallery talk in an area of their choice, and to take a final exam. The evaluations of the institute by the teachers were unanimously favorable.

Wednesday Evening Festivals

For the second year in a row, the Museum offered a series of cultural and social events for the public on Wednesday Evenings in July. The events were organized in such a fashion as to provide activities for interested persons between 5:45 p.m. or 9:30 p.m. By staggering the events each person could attend several if not all. The events included musical recitals, films, lectures, studio workshops, and a box dinner. All of these events were offered free of charge to the public with the exception of the dinner (Adults: \$3.00, Children \$1.75).

Attendance at the 1975 Evening Festivals was up dramatically from the year before. In 1974 it served 389 dinners. Attendance at other events was as follows: gallery talks: 173, recitals: 396, films: 1359. In 1975 we moved 779 dinners with the following attendance at other events: recitals: 696, Lectures: 425, studio workshops: 140, and films: 2768

Galleries

During the first five months of 1975 the Museum continued its monthly television series, produced in conjunction with WVIZ-TV. With the exception of the last program, the entire series dealt with in the Museum's collection and selected traveling exhibitions. The programs which appeared in 1975 included Chinese landscape Painting (an interview with Dr. Lee). The Medieval Craftsman, Pablo Picasso, the Year in Review, (an interview with Dr. Lee), and Cleveland's Architectural Monuments: A Case for Preservation, (an interview with Robert Gaede). I was responsible for the scripting and narration of the Medieval Craftsman, and Pablo Picasso.

Initially each of the programs was broadcast twice to evening audiences and was made available free of charge to interested secondary schools in northeastern Ohio. It was also broadcast directly into those schools for

which WVIZ maintains regular educational programming.

In August of 1975 the entire series was rebroadcast on a weekly basis for two months to evening audiences on WVIZ. The station assumed the cost of production for the series which totaled approximately \$40,000.

Individual programs for the series were sent upon request to the St. Louis Museum of Art; The Museum Gallery-Athens Museum, Kansas City, Mo.; The Walker Art Center, Minneapolis, and the Museum of Fine Arts, Boston.

One segment was shown at the National convention of the American Association of Museums in Los Angeles in June. Another was shown at an international conference on museums in Warsaw, Poland.

In December of 1975 the Cable Arts Foundation began broadcasting the entire series in New York over Cable Channel J. Also in December the Museum received a request for the series from the Museum Division of the National Endowment for the Arts.

Galleries was the subject of an article which I published in the November-December issue of Museum News entitled "Television from the Galleries." This article inaugurated the publications new Media column.

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: CURATOR OF ART HISTORY AND EDUCATION: Dr. Gabriel Weisberg

FROM: The two special teachers assigned to the Art Museum by the Cleveland Board of Education to work with the Elementary, Junior and Senior High School Pupils in the Cleveland Public Schools.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual Report for 1975

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

PERSONNEL

Mr. Alexander Saulsberry is now completing his sixth year of Museum service as liaison teacher for the Cleveland Public Schools Elementary Classes. Mr. Saulsberry has completed his graduate requirements for the Master's Degree at John Carroll University. He has also qualified for certification in administration and supervision. Although Mr. Saulsberry's assigned area was originally in Elementary Classes he does conduct classes in secondary work both in and out of the Museum. In November of this year he conducted a special television lesson for the Northern Ohio Lung Association.

Mr. Roland Ruhrkraut is now completing his eighth year at the Art Museum as Secondary School liaison teacher for the Cleveland Public Schools. He also continues as Chairman for the Cuyahoga County Regional Scholastic Art Awards Program. This last assignment takes him out of the Museum for two full months from mid January to Mid March at which time Mr. Saulsberry conducts classes for all Cleveland Public Schools making requests. Mr. Ruhrkraut continues to serve on the CORE Committee (BOE). He served on the North Central Evaluation Team at Byron Junior High as well as the Ohio Art Education Association Convention Program Committee. Mr. Ruhrkraut spoke to the Parma Secondary English Teachers concerning ways in which they might use Museum visits to stimulate reactions & activities in their classes. In June Mr. Ruhrkraut attended the Chairman's Meeting and the opening of the National Scholastic Art Exhibit. Mr. Ruhrkraut was also appointed to a three year term on the Advisory Committee for the Medina County Joint Vocational School.

STATISTICS

For Children

	Groups	Numbers
<u>Elementary</u> In Museum	<u>196</u>	<u>6,909</u>
Out of Museum	18	705
<u>Junior High</u> In Museum	9	293
Out of Museum	24	1,211
<u>Senior High</u> In Museum	21	492
Out of Museum	<u>27</u>	<u>925</u>
<u>Totals for Children</u>	295	10,535

ADULT STATISTICS

In Museum	1	28
Out of Museum	<u>9</u>	<u>583</u>
<u>Totals for Adults</u>	10	611
<u>Grand Total for All</u>	305	11,146

COMMENTS

Cleveland Public School Elementary students continue to be bussed in on a regular basis each school day morning that the Museum is open. This accounts for the greater number of elementary students appearing in the statistics. Due to the very involved process required to mount a field trip in secondary classes plus the cost of hiring a bus there has been a greater emphasis on having teachers make their presentations at the schools. For these visits the materials of the Extension Exhibition Department are utilized along with the Slide Department.

Both Mr. Saulsberry & I are very honored to have been featured in the Museum Calendar and wish to express our thanks to all persons responsible for this recognition.

*Slightly
down,
C. K. R.
1/15/61*

Respectfully Submitted,

Roland K. Ruhrkraut
Roland K. Ruhrkraut
Cleveland Public Schools

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

TO: Curator of Education

FROM: Janet L. Mack

SUBJECT: 1975 Annual Report

The Audio-Visual Division of the Education Department continued a busy schedule of producing and showing A-V programs.

Mr. Frederick Janesch produced fourteen tapes of programs and also continually revised earlier programs. He also designed several safety devices which we hope in time to put into use.

A group of programs made for the Japonisme show were put into a special form for travelling with the exhibition. These programs were shown in Walters Art Museum in Baltimore and Rutgers University in New Brunswick, with the result that Rutgers University has become interested in producing their own shows in the same manner.

So as to make more available those programs designed for dissolve projection, a portable unit was prepared by Mr. Janesch so that these programs may be shown in classrooms.

In addition Mr. Janesch has handled the electrical work for most of the Auditorium programs, assisting with lectures, movies, dance and music performances.

The following programs were produced during 1975.

Nevelson Wood Sculptures - Jay Hoffman

May Show 1975 - J. A. Birch

Japonisme: 1854-1910 - Gabriel P. Weisberg

Japonisme and the English Arts and Crafts Movement - David Whipple

American Japonisme-Mrs. Butterfly - Helen O. Borowitz

Japonisme - Janet L. Mack

Japonisme and the Circle of Le Chat Noir - Karen Smith

Chinoiserie - Ursula Korneitchouk

Hokusai - Sherman E. Lee

Influences of the Far East in French Music - A. Beverly Barksdale

Edward Henning: Collecting Modern Art - Jay Hoffman

Masks - Gerry Karlovec

The City of Augsburg - Ann T. Lurie

Johann Liss - Gide Krämer

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

TO: Curator of Education

FROM: Janet L. Mack

SUBJECT: 1975 Annual Report

Both the Extensions Division and the Audio-Visual Division were extremely active areas during 1975. In the Extensions Division steps were taken to initiate programs which would utilize its unique features for research programs.

The designing and installations of exhibitions in schools and libraries of greater Cleveland continued. Exhibits designed in the Extensions Division have been delivered and installed in ninety-five schools and libraries in Greater Cleveland. These exhibits are changed every six weeks. The regular staff, George Brewster, Richard Boggess, Andrew Chakalis, and Elisabet Harter were assisted by part-time employees, John Cira, Gerald Karlovec, William Nogosek, and Karen Smith.

In addition exhibits were formed for the galleries at Karamu and Lakewood, and material for two exhibitions was loaned to the Women's City Club. The Extensions' staff also planned and installed exhibits in the Education area within the museum. Groups of objects were also installed in classrooms to assist Case Western Reserve University classes as well as Museum classes. With the Cleveland Institute of Music a special case was designed for the Cleveland Hopkins International Airport which featured the exhibit on Japonism.

Two students from the Advanced Placement program worked for a month in the Extensions Division. They had an opportunity to learn of the objects in that collection and ended their session by designing and installing a small case exhibit, one at Lee Road Library and the other at the Madison Branch Library.

During the fall semester students from Case Western Reserve University's art teacher training program had two class sessions with Miss Janet Mack, and plans were formulated for a special program of Oberlin students to study in the department early the following year.

Particularly interesting has been the development of a portable modular unit for the display of Extensions' exhibitions. Designed by Andrew Chakalis, it was first used at a meeting at Quail Hollow. Later it was moved to Mayfield Regional Library and Lee Road Library. This self-contained exhibit unit has proven quite successful and plans are being formulated for the production of other units.

Brochures were designed by Janet Mack for the shows "Prints of the Impressionists" and "American Japonism", and by Elisabet Harter for "Aspects of 19th Century Sculpture".

This year has been a very active time for the Extensions Division's staff as they have entered into a number of additional projects such as designing folders and posters as well as preparing Education Department exhibitions.

Janet L. Mack
Janet L. Mack
Assistant Curator

GALLERY EXHIBITIONS

Education Exhibit Area

January 21-April 6	Prints by the Impressionists	Janet Mack
April 15-June 15	Exhibit of Student Work	Janet Mack
July 8-August 31	American Japonism	Andrew Chakalis
September 24-October 19	Sculptors' Prints and Drawings	Elisabet Harter
October 29-November 16	Textile Arts Club Annual Exhibition	George Brewster
December 10-February 29	Aspects of 19th Century Sculpture	Andrew Chakalis

Lakewood Civic Art Gallery

January 16-April 14	Oriental Art	Barry Bradley
April 16-July 14	Fantasy	Elisabet Harter
July 15-October 13	East and West	Elisabet Harter
October 16-January 12	18th-19th Century Porcelain	Elisabet Harter

Cleveland Public Library Art Gallery

January 13-May 9	Chinese Textiles and Ceramics	Barry Bradley
May 12-August 8	Contemporary Prints	Elisabet Harter

Karamu House Art Gallery

March 19-June 17	A Way to See: Realism to Abstraction	Elisabet Harter
June 19-September 16	Eskimo Art	George Brewster
September 17-December 16	Printed Textiles	Elisabet Harter
December 18-March 16	Fantasy-Vision and Imagination	Elisabet Harter

Women's City Club

June 13-July 22		George Brewster
December 18-January 27	Contemporary Prints	George Brewster

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: James A. Birch, Associate Curator
Department of Art History and Education
SUBJECT: Annual Report, 1975

Young People's Programs

Registration for the spring term for members' and non-members' children was held January 31 and February 1, 1975, respectively, and enrollment totalled 482. For the summer session, registration was June 6 and 7; enrollment was 650. The fall term registration dates were September 19 and 20; enrollment was also 450.

Enrollment Comparison:

<u>1973</u>	Spring	616; Scholarships	75
	Summer	718; Scholarships	160
	Fall	679; Scholarships	133
<u>1974</u>	Spring	577; Scholarships	156
	Summer	533; Scholarships	121
	Fall	533; Scholarships	68
<u>1975</u>	Spring	482; Scholarships	82
	Summer	650; Scholarships	121
	Fall	450; Scholarships	65

General enrollment for 1975 was down by only 138 students, but summer enrollment was up. This was possible due to the coverage in the News and Calendar, the wide distribution of scholarship forms (which were especially appealing thanks to Mr. Lutz), and the publicity about the classes that appeared in the Plain Dealer.

The Saturday and summer school programs have been going through a change in composition from primarily suburban children towards a more even balance between the suburban and city children, most of whom live in the Museum area. I expect these yearly fluctuations to level out eventually. It must also be noted that many suburban school systems now have their own Saturday and summer enrichment programs.

We have continued the plan of initiating new classes in the summer session and patterning our fall and spring offerings on the success of these new classes. The build up for the Bicentennial began in the summer with:

Red, White, and Blue

A class for the Bicentennial year, tracing America's artistic heritage, will use a variety of media to study American art from the colonial period to the contemporary scene.

Other new classes were:

Aladdin's Lamp
Art of the Ancients
Beast-iary
Construction Company
Drawing and Cartooning
Rags, Robes, and Regalia
Rainbow Road

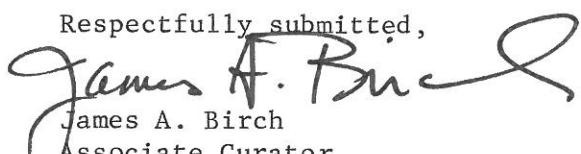
Mini-masters (ages four and five), Teenage Drawing and Painting, and Teenage Workshop remain standards.

Although the traditional Saturday and summer programs are somewhat down in attendance, special projects during the week are increasing each year. The Ohio Arts Council renewed its special project with The Cleveland Museum of Art and University Circle Center for Community Projects and we continued our gallery-classroom one and one half hour projects with schools in the University

Circle area. University Circle Center for Community Projects has expanded the number of schools with whom they work. In October of 1975 the George Gund Foundation granted our department \$4,500 to expand the Ohio Arts Council project from ten to thirty classes for the 1975-1976 school year. These twenty programs begin in the spring of 1976.

It should be especially noted that a small pilot program began with the Cleveland Public Schools. The description of these projects follows in a report by John Moore who organized and taught the program. The cost of the John Hay-Cathedral Latin Drawing Project was financed by The Cleveland Museum of Art, but in 1976 the continuation of the program is to be funded by the Cleveland Board of Education. Perhaps these pilot programs are a hint of the Cleveland Board of Education's plan for extensive use of local institutions for educational purposes, somewhat along the lines of the East Cleveland project.

Reports on the continued and enlarged East Cleveland program by William Ruffer, assistant supervisor of the program, and Ann Chadbourne, assistant supervisor of the program in charge of volunteers follow.

Respectfully submitted,

James A. Birch
Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Celeste Adams, Assistant Curator
SUBJECT: Annual Report, Suburban and Area Public, Catholic, and
Independent Schools, 1975.

Full-time and part-time staff assigned to gallery classes for school
groups during 1975:

Full-time

Celeste Adams

Helen Borowitz

Jay Hoffman

Paul How (January-July)

Linda Jones

Barbara Kathman

John Moore

Rita Myers

Marjorie Williams (beginning September)

Ronnie Zakon (beginning July)

Part-time

Jane Boruff (January-May) 2 days

Joellen DeOreo 1 day

Lori Gross (beginning September) 2 days

Judith Saks 2 days

Karen Smith (January-May) 1/2 day

In January Mrs. Judith Saks was appointed part-time instructor for two days each week in the Education Department. In September Ms. Lori Gross joined the staff as part-time instructor teaching two days each week.

Statistics for self-guided and staff-conducted classes from Suburban, Public, and Independent Schools (excluding the City of Cleveland) total 59,041 for 1975. This number represents nearly the same total as the 1973 figure which was 60,853. After last year's fuel crisis and drop of 16.6%, 1975 has been a recovery year with class bookings back to a normal level.

School systems served by the Department include:

Beachwood
Bedford
Chardon
Cleveland Heights
East Cleveland
Euclid
Fairview Park
Mayfield
Orange
Parma
Rocky River
Shaker Heights
South Euclid-Lyndhurst
Warrensville Heights
Willoughby-Eastlake

Out of town schools served include:

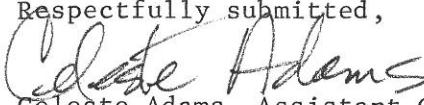
Geneva
Lorain
Painesville
Vermilion
West Geauga

(Selected schools from out of state scheduled introductory classes with the Department.)

Long range booking for the entire school year is set up by mail with Shaker Heights, Willoughby, and Mayfield City school systems. These schools have the most extensive museum visit programs in the area.

Sequential visits to the Museum are encouraged, but difficult for schools to arrange. Beaumont High School Spanish classes come each year for a series of lectures and gallery classes on Spanish Art (schedule appended). This year the Cleveland Heights Learning Community has set up a year's program of monthly meetings in the Museum (schedule appended).

Despite gallery closings for renovation, the Education Department was able to honor all class topics as reserved.

Respectfully submitted,

Celeste Adams, Assistant Curator
Department of Art History and Education

September 15, 1975

Sr. Mary Afra, O.S.U.
Beaumont School for Girls
3301 North Park Boulevard
Cleveland Heights, Ohio 44118

Dear Sr. Mary Afra:

We are pleased you are planning to bring your Spanish II and III classes to visit the Museum again this year. This will confirm the classes we scheduled recently by telephone.

Spanish II - 50 students - "Introduction to Spanish Art"

Tuesday, January 13 - Moorish Influence on Spain (slide introduction followed by gallery visit)- Rita Myers

Tuesday, February 17 - El Greco to Picasso
JoEllen De Oreo and Helen Borowitz

Tuesday, March 9 - Pre-Columbian Art
Linda Jones and Gerald Karlovac

Spanish III - 40 students - "Arts of Spain" (Illustrated lectures with gallery visits)

Thursday, January 15 - Madrid: Masters of the Prado, El Greco to Goya
Barbara Kathman

Thursday, February 12 - Barcelona: City of Art Nouveau, the architecture of Gaudi and early works of Picasso
Helen Borowitz

Thursday, March 18 - Granada: Alhambra, Gift of the Moors
Barbara Kathman

All classes will be held at 1:30 p.m.

We look forward to meeting the Beaumont classes again this year. Should you find any of these dates unsatisfactory please contact me.

Sincerely,

Celeste Adams
Assistant Curator
Department of Art History and Education

CA/js

Learning Community
Miss Sherry Strauss
3130 Mayfield Rd.
Cleveland Heights, Ohio 44118
Telephone: 321-1502
371-0393 (home)

FALL SCHEDULE, 1975-1976

1:00-2:30 p.m. Thursday, October 16
Class A (4 1/2 - 6 yrs.) (15) - Introduction to CMA
Class B (7 - 8 1/2 yrs.) (15) - Introduction to CMA

1:00-2:30 p.m. Thursday, November 13
Class A - Contemporary
Class B - Contemporary

1:00-2:30 p.m. Thursday, December 18
Class A - 18th & 19th Century American
Class B - 18th & 19th Century American

1:00-2:30 p.m. Thursday, January 15
Class A - American Indian
Class B American Indian

SPRING SCHEDULE, 1976

1:00-2:30 p.m. Thursday, February 19
Class A
Class B

1:00-2:30 p.m. Thursday, March 25
Class A
Class B

1:00-2:30 p.m. Thursday, April 8
Class A
Class B

1:00-2:30 p.m. Thursday, May 20
Class A
Class B

Staff

Lecturers: Class A--Judith Saks Class B--Gerald Karlovec

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: William Ruffer, Assistant Supervisor, East Cleveland Project
SUBJECT: Annual Report, East Cleveland Project, 1975

The 1975 East Cleveland Project can be conveniently divided into two phases. Since the Board of Education of East Cleveland operates on an academic-year schedule, rather than on a calendar-year schedule, changes in the 1975 East Cleveland Project which were based upon the changing needs of the East Cleveland Board went into effect in September, 1975, while the Project from January to June, 1975, ran much as outlined in the 1974 Annual Report.

During the January to June phase of the 1975 East Cleveland Project we successfully continued our specialized faculty system. In this system distinct groups of teachers are headed by a supervisor and are responsible for the instruction of students at specific age levels. Also, we continued with specialized curriculums for each school based upon the number of years the school had participated in the Project. This method of operation generated enthusiastic responses from both East Cleveland teachers and Museum instructors during the 1974-75 academic year, but was significantly altered in September, 1975, in order to accommodate shifting requirements of the East Cleveland Board of Education.

Because the scope of the East Cleveland elementary schools' Extended and Enriched School Year continued its expansion, with classes undertaking more visitations away from school than ever before, a considerable amount

of difficulty in scheduling, particularly with regard to bus timetables, was encountered by the East Cleveland Board. The consequence of this for the Museum was that we began to receive an erratic mix of school and grade-level combinations. For example, in any one day we might see a sixth grade class in the morning, and a second grade class in the afternoon. Or we might see a class in the morning which was visiting the Museum for the fifth year, and a class in the afternoon which was visiting the Museum for the first time. In this situation our specialized faculty and curriculum system was not workable.

To solve this problem we established general headings under which a week's studio class activities were organized. The headings are "shape" (grades one and two), "color" (grades three and four), and "line" (grades five and six). These subjects allowed Museum teachers a maximum of flexibility in their approach to a week's activity, but necessitated a constant interchange between teachers in order to maintain continuity throughout a week, and in order to provide for a consistent combination of gallery visits. All Project personnel are either full-time staff members, or part-time instructors with previous experience in the Project, so the new flexibility was handled with professional ease.

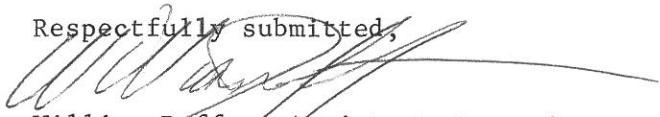
Four full-time department members worked with the Project between September and January. This allowed us to operate on a teacher-student ratio of 3-50 rather than 2-50 for two days per week with grades three through six. On these days one of the two visiting classes was split between two teachers creating two classes of about twelve students. More ambitious studio projects, and writing or dramatic classes were generally reserved for these days.

In 1975 The Cleveland Museum of Art continued to be the only institution involved in East Cleveland's Extended and Enriched School Year which accepted all of its 1500 elementary students. Additionally, the Museum was visited by Caledonia School, the only East Cleveland elementary school which is not part of the EESY program, which brought student enrollment to approximately 1750 students. Thus in 1975 the Museum was, for the first time, visited by all of East Cleveland's elementary schools.

Looking to the future, prospects for the East Cleveland Project in the 1976-1977 school year are unclear at this point. The Project's original five-year term will be completed at the close of the 1975-1976 academic year. It appears likely, however, in view of the Project's success, that the East Cleveland Board will attempt to develop new sources of funding in order to continue the Project.

The 1975 calendar year saw continued success in the East Cleveland Project.

Respectfully submitted,



William Ruffer, Assistant Supervisor
East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Ann Chadbourne, Assistant Supervisor, East Cleveland Project
in Charge of Volunteers
SUBJECT: Annual Report, East Cleveland Project, 1975

Once again the regular support of a volunteer program has strengthened the East Cleveland Project. An opportunity for volunteer work in The Cleveland Museum of Art has been made possible for people interested in children's art education in a museum environment.

In 1975 our January volunteers included a senior from Glen Oak School who chose the "Extended School Year" for her senior year final phase project. Her four afternoons a week produced a photographic essay, and a daily journal of her two months with the program. More support and interest was generated by a student from Lake Erie College for ten weeks, as well as by a co-ed from Hawken School who participated for five weeks in the program. A special honors student from Beachwood High School chose to work with the East Cleveland Project twice a week during most of her spring semester. A very able and enthusiastic student from the Cleveland Urban Learning Center came in daily to help during April and May in spite of a broken ankle in a cast. She wrote a paper summarizing her experience in the Museum which also included her own ideas for future projects within the program.

Since September is the beginning of the school year for the East Cleveland Schools, another learning experience was realized for nine Case Western Reserve students. These interns were students in Anita Rogoff's "Learning Laboratory"

course, ART 295. This group of volunteers were both undergraduate and graduate students. They received academic "lab" credit for their four month involvement in the East Cleveland Project classes.

As the program moves into its fifth year, it is apparent that the students gain personal insight through their time and energy in the galleries and classrooms. Many students are making personal decisions about their future careers. Working directly with elementary school children and teachers (both homeroom and art staff personnel) often clarifies their own feelings about future endeavors in the art education field within a museum. Their written evaluations and responses have contributed to the growth of background information on the program. This material is valuable to new volunteers and others examining the East Cleveland Project.

The strongest continuing arm of the East Cleveland Project volunteer group has been a core of dedicated Junior Council members, two of whom have volunteered for three years. One of them is the current president of the Junior Council. The Council hopes more of its members will become involved in the program in the future.

We are proud of the extended community arm which characterizes this program. I am optimistic that it will repeatedly reach the ready volunteer who is curious about a working-learning experience within The Cleveland Museum of Art.

Respectfully submitted,

Ann Chadbourne

Ann Chadbourne, Assistant Supervisor,
East Cleveland Project, in Charge of
Volunteers

Department of Art History and Education

To: James A. Birch, Associate Curator
From: John Moore, Staff Lecturer
Subject: John Hay, Cathedral Latin Drawing Project

This drawing project was a pilot program, studio oriented, involving Cleveland Public School--John Hay--and Catholic School--Cathedral Latin. Both senior high schools sent 8 seniors, talented art students, selected by their art teachers, from grades 10 through 12.

There were 5 sessions in the Museum, each 1-1/2 hours long, preceded by a visit to the schools by me. This visit gave the students a chance to ask questions, meet the instructor, and offered me an opportunity to view their work so as to better relate the sessions to their needs. We were concerned with the basic problems of drawing, using objects in the Museum's collection. We worked and studied from the collection of Old Masters' Drawings.

I believed the project to be a very successful experience both for the students and me. The students requested more classes of the same type with extended class time. They learned how to use the Museum's collection for study and research. Their drawings improved greatly. It might also be noted that the 2 schools sent racially un-mixed classes. Therefore, it offered to the students advanced study in an integrated atmosphere without classroom discipline problems and involved students with similar interests. The schools have asked and we have responded with additional classes and extended class time.

Respectfully submitted,



John Moore, Staff Lecturer

Department of Art History and Education

To: James A. Birch, Associate Curator
From: John Moore, Staff Lecturer
Subject: Joint CMA, CWRU, John Hay, Cathedral Latin Program

This was a history project involving a group of students from the above senior high schools, grades 10 through 12. Each school sent 10 selected students, each expressing an interest in Medieval Studies. There were 5 sessions of 1-1/2 hours each. I had the students for one of those sessions. We studied the development in the Arts of that period from the Museum's Medieval Collection. The other 4 sessions were spent at CWRU where the students were instructed by professors on CWRU's staff of Medieval Studies. There they received sessions in Political Science, Music, Theater, and Literature.

This successful project was followed by 5 sessions in Renaissance studies with the same format and students as those in the Medieval sessions. The Cleveland Board of Education supplied funds for this project. Additional areas of study are now being planned for 1976.

Respectfully submitted,

John Moore
John Moore, Staff Lecturer

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THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator
FROM: Rita Myers
SUBJECT: Annual Report, Women's Clubs 1975

Program planning for women's groups will be continued by the appointment of Jay Gates after the February first retirement of Rita Myers.

Attached are the 1975 programs for the three groups that have participated with spring and fall series of lectures with slides. All programs are 1 1/2 hour in length including gallery visits. We utilize most of our full-time instructors from our department, and occasionally invite a curator or assistant curator to speak if the subject concerns his department. All club groups wish to include Special Exhibits as part of their program.

The College Club Art Appreciation Group have had meetings regularly on the first Thursday of the month, October through May. They have an average attendance of 30 - 35, and have been attending our museum for about twenty-five years. They retain the general theme "Art Around the World" however, emphasis on the bi-centennial "Two Hundred Years of American Art" was the special topic for fall 1975 and will continue through the spring of 1976.

Lakewood College Club of Fine Arts had four spring sessions for "Far Eastern Art." The fall program "Growth of American Art" celebrated the bi-centennial. Average attendance approximately 30 persons each lecture.

Women's City Club Art Appreciation Group has had high attendance to a total of 45 - 50. Their 1975 spring program, a series of six sessions, also recognized the bi-centennial with "Makers and Shapers of American Art." The fall series of six sessions concentrated on "High Art - Low Nature", Flemish and Dutch paintings and prints. A "Bonus" date is planned by the Chairman for all ladies with good attendance, and was usually a visit to a private home or collection.

Summary for 1975 programs:	15 lectures	January - May
	<u>13</u> lectures	October - December
TOTAL	28 lectures	1975

Respectfully submitted,



(Mrs.) Rita Myers
In Charge of Women's Club Programs

RM/js
Attachment

THE COLLEGE CLUB
at the Cleveland Museum of Art

1974-1975

Program Chairman: Mrs. Ruth Cororan
12700 Shaker Blvd., Apt. 302
Cleveland, Ohio 44120
561-8359

Co-Chairman: Miss Louise Miller
1381 Cleveland Heights Blvd., Apt. 204 C
Cleveland Heights, Ohio 44121
381-7145

ART AROUND THE WORLD - Series 13

10:30 a.m. Thursdays, Meet promptly in the lobby, North Entrance.

October 3 *SPECIAL EXHIBITION - "Giacometti, Sculpture"
(Please bring Membership Cards.)
Jay Gates and Rita Myers

November 7 "Early Christian and Byzantine Art"
Rita Myers

December 5 Norbert Schimmel Collection of "Ancient Art"
Assistant Curator of Ancient Art - Arielle Kozloff, Speaker

1975

January 2 "Islamic Art"
Rita Myers

February 6 "A Traveler in the Orient"
Celeste Adams and Rita Myers

March 6 *SPECIAL EXHIBITION - "Louise Nevelson, Sculpture"
(Please bring Membership Cards.)
Jay Hoffman and Rita Myers

April 3 "Year in Review" - Special Exhibit of New Aquisitions
Jay Gates and Rita Myers

May 8 "May Show" - 56th Exhibition
(2nd Thurs.) Gerald Karlovec and Rita Myers

* Admission Charge - Free with Membership Card.

THE COLLEGE CLUB ART APPRECIATION GROUP
1975 - 1976

Program Chairman: Mrs. William V. Lorimer
19616 Lomond Boulevard
Shaker Heights, Ohio 44122
751-9925

Co-Chairman: Mrs. Ralph S. Locher
13714 Ardoon Avenue
Cleveland, Ohio 44120
321-6550

ART AROUND THE WORLD - Series 14

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

Celebrating the Bi-Centennial
"TWO HUNDRED YEARS OF AMERICAN ART"

1975

October 2 SPECIAL EXHIBIT: "Tradition and Revision; Themes from
Ronnie Zakon History of Sculpture"

November 6 "Silversmiths and Painters of Colonial Art"
Rita Myers

December 4 "American Wilderness - Landscape School"
Helen Borowitz

1976

January 8 "Artists, Writers, and Poets"
(2nd Thurs.) Celeste Adams

February 5 "Influences from European Schools, 19th and early 20th Century"
Jay Gates

March 4 *SPECIAL EXHIBIT: "Johann Liss"

April 1 "American Art - Today!"
Jay Hoffman

(No May Show until November 17)

May 6 *SPECIAL EXHIBIT: "The European Vision of America"
Helen Borowitz

*Admission charge, free with Membership cards.

LAKEWOOD COLLEGE CLUB - Fine Arts Course

SPRING - 1975

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Miss Eleanor Kosman
2728 Hampton
Rocky River, Ohio 44116
333-5377

Co-Chairman:

10:15 a.m. Tuesdays. Meet promptly in the North Entrance lobby.

"FAR EASTERN ART"

February 25 *Special Exhibition: "Sculpture of Louis Nevelson"
 Jay Gates

March 11 "Bronze Age of the Orient" (Slides)
 Shu-wu How

March 25 "Buddhist and Hindu Sculpture" (Slides)
 Joellen DeOreo

April 8 "Chinese and Japanese Art" (Slides)
 Celeste Adams

* Admission charge, free with Membership Cards.

LAKWOOD COLLEGE CLUB - Fine Arts Course

FALL - 1975

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Jack Boughton
2683 Northview Road
Rocky River, Ohio 44116

Co-Chairman: Mrs. Harold A. Brown
1931 King James Parkway
Apt. 307
Westlake, Ohio 44145

10:15 a.m. Tuesdays Meet promptly in the North Entrance Lobby

"GROWTH OF AMERICAN ART"

October 7 SPECIAL EXHIBIT: Tradition and Revision: Themes from
Ronnie Zakon History of Sculpture

October 14 THE STARTERS: Colonial Painters and Silversmiths
Rita Myers

November 11 THE SHAPERS: The Wilderness Painters
William S. Talbot, Associate Curator of Paintings

November 25 THE EXPANDERS: Late 19th and Early 20th Century Individualists
Jay Gates

WOMEN'S CITY CLUB
ART APPRECIATION COURSE - SPRING 1975

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon, Chairman
17471 Shelburne Road
Cleveland Heights, Ohio 44118
932-1816

Young America in building a nation in a short three hundred years has closely imitated European origin and tradition; yet through a series of movements a native art growth has taken shape.

"MAKERS AND SHAPERS OF AMERICAN ART"

January 28	"Colonial Art and It's Prototypes" Silversmiths and Painters	Rita Myers
February 4	"Emerging from the Wilderness" - Landscape Schools Associate Curator of Paintings, William S. Talbot	
February 11	"Artists, Poets and Writers"	Helen Borowitz
February 18	"Influences from Munich and Paris Schools"	Jay Gates
February 25	"Art Nouveau and Deco" Curator of Art History and Education	Gabriel Weisberg
March 4	SPECIAL EXHIBITION - "Sculpture of Louise Nevelson"	Jay Hoffman
March 11	(Visit to private collection - to be announced)	

ALL LECTURES ON TUESDAYS, 1:00 - 2:30 P.M. Meet in lobby of North Entrance.

WOMEN'S CITY CLUB
ART APPRECIATION COURSE--FALL 1975

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

September 30 SPECIAL EXHIBITION: "Traditions and Revisions:
Themes from the History of Sculpture"
Ronnie Zakon

"HIGH ART--LOW NATURE"

Flemish and Dutch painters worked for new patrons, the rich merchants who filled their comfortable homes with secular subjects, landscapes, still-life paintings, and portraits. Reflected in 17th century paintings are homely domestic details with sensuous textures, and dispassionate reality with vibrant brushwork.

Museum slide-lectures will elaborate your visit to the gallery where these masterworks are displayed.

October 7 "Peter Paul Rubens and Contemporaries"
Jay Gates

October 14 "Anton van Dyck, influence of English Portraiture"
Ronnie Zakon

October 21 "Dutch Portraits--Hals, Rembrandt"
Judith Saks

October 28 "Holland Landscape and Still Life Paintings"
Rita Myers

November 11 "Prints and Drawings, Flemish and Dutch"
Louise S. Richards, Curator of Prints and Drawings

November 18 Bonus (to be announced)

ALL LECTURES ON TUESDAYS, 1:00-2:30 P.M. Meet in North Lobby.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT
1974 and 1975

I. PROGRAM FOR ADULTS	1974		1975	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>				
1. University Courses, CWRU	914	17,505	675	13,611
2. Courses for Members	206	4,969	157	4,020
3. Gallery Talks	160	5,413	123	4,852
4. Auditorium Lectures	56	5,254	32	3,393
5. Motion Picture Programs	36	8,123	40	13,705*
6. Other Talks or Programs	501	11,537	439	9,743
<u>Outside Museum</u>				
1. Courses	2	60	4	237
2. Other Talks or Programs	14	620	12	800
<u>Totals, Adults</u>				
1. Total Adults in Museum	1,878	53,013	1,466	49,024
2. Total Adults outside Museum	16	680	16	1,037
3. Total Adult Attendance	1,894	53,693	1,482	50,061
<u>II. PROGRAM FOR YOUNG PEOPLE</u>				
<u>School Groups in Museum</u>				
1. Cleveland Board of Education Schools, Staff-guided	241	7,619	220	7,524
2. All other Schools, plus Catholic and Independent, CMA Staff-guided	1,485	37,928	1,854	45,671
3. Cleveland Board of Education Schools, self-guided	28	883	19	593
4. All other Schools, plus Catholic and Independent, self-guided	358	11,455	414	13,370
<u>School Groups outside Museum</u>				
1. Cleveland Bd. of Educ. Schools	61	1,705	66	2,795
2. All other Schools	12	290	13	311
<u>Activities for Young People</u>				
1. Classes, Fall and Spring	510	10,358	400	6,478
2. Auditorium Programs	20	2,988	20	4,424
3. Summer Classes	297	4,444	322	5,580
<u>Totals, Young People</u>				
1. Total Young People in Museum	2,939	75,675	3,258	82,875
2. Total Young People outside Museum	73	1,995	79	3,106
3. Total Young People Attendance	3,012	77,670	3,327	85,981
<u>III. GRAND TOTAL ATTENDANCE</u>	<u>4,906</u>	<u>131,363</u>	<u>4,810</u>	<u>136,757</u>

Audio-Visual attendance: 195 groups; 4,399 total (does not include individual visits
*Includes Christmas Film Festival: 5 films; 2,029 total.